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onlus

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LETTERA DA SAN GIORGIO

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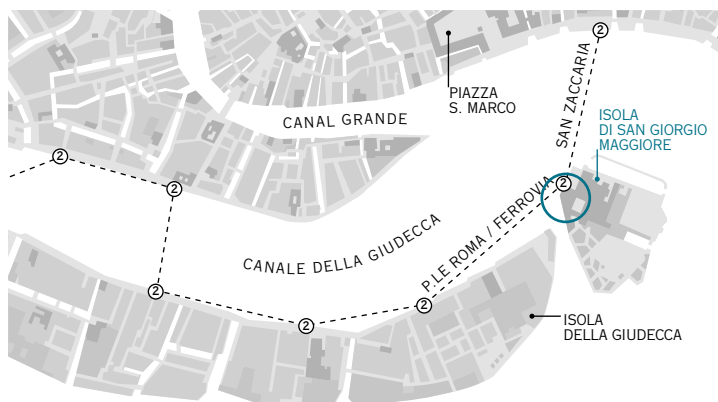
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EDITORIAL

In the Fondazione Cini programmes a significantly growing role is being played by actions to develop the artistic and documentary archive heritage preserved on the Island of San Giorgio Maggiore through the increasingly intense, systematic use of new technologies. From this point of view, the LOD-LAM Summit, due to be held at the Fondazione Cini on 28-29 June, is of great interest. LOD-LAM stands for Linked Open Data in Libraries Archives and Museums, and the two-yearly summit brings together the international community of researchers involved in developing technologies for the online publication of digital archives.

The spring and summer events described in this issue of the *Letter* include the particularly fascinating exhibition *Alighiero Boetti: Minimum/Maximum*, focused on the contrast between the concepts of minimum and maximum by comparing the largest and smallest formats in all the principal series of works produced by the Turin artist. Organised by our Foundation in collaboration with the Archivio Alighiero Boetti and Tornabuoni Arte, this exhibition falls within another branch of our programmes, namely promoting scholarly and artistic events in correlation with research work pursued in our Institutes and staged using the well-tried organisational model of joint productions with other promoters and cultural institutions.

Lastly, it must be said that 2017 is a year of important anniversaries: seventy years since the creation of the Istituto Italiano Antonio Vivaldi; ten years since the founding of what is now the Institute of Theatre and Opera and, especially, forty years since the death of Vittorio Cini. A plaque commemorates him in Palladio's cloister with the words "To Vittorio Cini. *Si monumentum requiris circumspice* [if you seek his monument, look around you]." Similarly, if you seek for an event that commemorates him, you must look through the whole of the Foundation's cultural programmes: each and every event presented in this *Letter* has been conceived to celebrate his memory.

A handwritten signature in black ink, appearing to be 'A. Cini', written in a cursive style.

MAIN FORTHCOMING ACTIVITIES



21 JANUARY – 16 DECEMBER 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

The Squero Auditorium *2017 Concert Season*

In 2017 the Squero Auditorium, the new Fondazione Giorgio Cini concert hall, offers an even richer programme, again in partnership with the association Asolo Musica. In addition to the Quartetto di Venezia, which has continued its collaboration in 2016 by becoming the Fondazione Giorgio Cini Quartet in Residence, the Squero has attracted more renowned musicians and will now host an enthralling year-long programme of classical music. The season has already begun with internationally famed cellist Mario Brunello, who performed the first of six concerts dedicated to Bach (the others will be on 4 March, 8 April, 28 October, 18 November and 2 December). The Quartetto di Venezia, on the other hand, has organised a series of eight concerts featuring leading soloists, such as Alessandro Carbonare and Oscar Ghiglia (28 January, 25 February, 22 April, 27 May, 22 July, 16 September, 14 October and 16 December). There will also be four dates with I Sonatori de la Gioiosa Marca (11 February, 25 March, 9 September and 21 October) and two with I Solisti della Fenice (24 September and 11 November). All the concerts begin at 5 pm; single or season tickets can be purchased online at www.boxol.it/auditoriumlosquero.

14 MARCH 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Vittorio Zecchin 1878-1947.* *Painting and Decorative Arts in Venice*

In 2017 the Glass Study Centre continues its series of conferences on designers who have collaborated with the Venini glassworks. The sixth international conference – in the format of a study day associated with the upcoming autumn exhibition – will focus on the Murano artist Vittorio Zecchin (1878-1947). After graduating from Venice fine art school, Zecchin soon stood out for his impatience with the late 19th-century *verista* culture and, on the contrary, his interest in some of the new ideas stemming from the Venice Biennale, which led him to pursue research into Symbolism and the works of



Vittorio Zecchin, *Dragonfly*, transparent glass vases, 1921-1925

the Middle-European avant-gardes. Having taken part in the intense season of exhibitions with Ca' Pesaro as a driving force in Venice (at this time he made and showed tapestries, embroidery and enamelled glass), Zecchin came into contact and collaborated with various people active in the city, such as the painter Teodoro Wolf Ferrari and the glassmakers Artisti Barovier. In his prominent role as artistic director of Cappellin Venini (1921-1925) and then M.V.M. Cappellin & C. (from 1926), he designed glass with an innovative impact and original refinements without ever neglecting research into the stylisation of form. The papers at the conference will focus on a variety of topics dealing with Zecchin's experience and inventive skills, while also exploring the associated themes and fields in which he was active. Starting from the Venetian background, the following subjects will be addressed: his personal approach to the decorative arts (including a comparison with the Italian and international scene), the close relationship between painting, glass and the world of the applied arts in general, and his presence at the major events of the time, such as the Biennial Exhibitions at Monza from 1923 to 1927.

27 MARCH – 1 APRIL 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Bîrûn Ottoman Music Workshop *Court Music: from Herat to Constantinople*

From 27 March to 1 April 2017, the Fondazione Giorgio Cini Intercultural Institute for Comparative Music Studies is holding the sixth edition of Bîrûn, a series of advanced workshops on Ottoman classical music, directed by Kudsi Erguner, and addressed to professional or semi-professional musicians.

This year's workshop focuses on the music at the Khorasan courts, and especially works by the composer Abd-al Qader Marâghî (1360?-1435). Compared to the previous editions, there will be two extra scholarships, thanks to the contribution of the Turkish Ministry of Foreign Affairs. The eight scholarship-holders will be selected after an international call for applications for musicians specialised in the various instruments (*ney*, *ûd*, *tanbûr*, *kanûn*, *kemençe*, percussions and singing). The participants will then have the opportunity to study pieces composed by Marâghî, along with works attributed to the Timurid sultan Huseyn Bayqara (1469-1506) and the Persian-speaking poet Molla Jamî (1414-1492). All of these works were saved from oblivion thanks to musicologists such as Rauf Yektâ bey (1871-1935),

Refik Fersan (1893-1965) and Ulvi Erguner (1924-1974). Khorasan ("rising sun" in Persian) is a historic region now divided up between modern-day Iran, Afghanistan, Turkmenistan, Uzbekistan and Tajikistan. Its principal cities, Ghazni, Bukhara and Herat, were once the capitals of various dynasties, such as the Sassanid, Ghaznavid and Timurid. Musically-speak-



ing the area was the cradle of a culture underlying the art music in all the courts in this great Asian region. From the age of the sultan Mahmud of Ghazna (971-1030) until the end of the Ottoman empire (1923), all the musical traditions from the various courts were so intimately interconnected that today you can make a fascinating journey in musical history from Istanbul to Herat, and from Herat to Baghdad and India.

This historically documented musical heritage was preserved and transmitted by the Ottomans until the 20th century, especially in the capital, Istanbul, while in other Middle Eastern countries it was gradually replaced by popular or regional music.

The workshop will end with a concert by the *Bîrûn* ensemble, conducted by Kudsi Erguner, and will be preceded by a study day devoted to *Music and Culture from Herat to Constantinople* on 21 March. Organised by Giovanni De Zorzi in collaboration with the Department of Philosophy and the Cultural Heritage at Ca' Foscari University, Venice, the study day will be held in the university premises of the Zattere CFZ.

29 MARCH, 11 AND 19 APRIL 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Books at San Giorgio

Books at San Giorgio, a series of meetings presenting the latest publications concerning or by the Fondazione Cini, has now reached its twelfth edition.

On 29 March, the featured book, *Illusione scenica e pratica teatrale. Atti del Conference Internazionale di studi in onore di Elena Povoledo*, edited by Maria Ida Biggi (Le Lettere, Florence, 2016), brings together the results of the conference in honour of Elena Povoledo, held at the Fondazione Giorgio Cini on 16 and 17 November 2015. Thanks to the contribution of international scholars and lecturers, the Institute of Theatre and Opera duly commemorated this pioneering figure in the study of the relations between the figurative arts and theatre.

Next up, on 11 April, is the *Catalogo descrittivo dei manoscritti del Fondo Alain Daniélou della Fondazione Giorgio Cini*, edited by Nicola Biondi. Published in the "Intersezioni Musicali" series, promoted by the Intercultural Institute for Comparative Music Studies, this catalogue is the initial result of the long, meticulous task of re-ordering and analysing the Daniélou Archive with its over 200, mainly Sanskrit manuscripts. The catalogue will be presented by Lars-Christian Koch, director of the Phonogramm-Archiv, Berlin, an expert on Indian music, and Antonio Rigopoulos, professor of Sanskrit at Ca' Foscari University, Venice.

The last presentation, on 19 April, will focus on Roberto De Feo's *Giuseppe Borsato 1770-1849*, published by the Institute of Art History in its series "Saggi e profili di arte veneta". This is the first monograph with a catalogue raisonné devoted to the multifaceted, early 19th-century Venetian artist, who was not only an easel and fresco painter, but also a stage and furniture designer, and ornamentalist.

10 APRIL – 30 JULY 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE / LE STANZE DEL VETRO

Exhibition *Ettore Sottsass: The Glass*

The exhibition *Ettore Sottsass: The Glass*, curated by Luca Massimo Barbero, Director of the Institute of Art History, sets out to explore the Italian designer's complete glass production. From the 1940s onwards, Sottsass showed an interest in glass, and at the 1948 Biennale he exhibited some objects made in collaboration with the company S.A.L.I.R. from Murano. In the 1970s, again in Venice, he collaborated with the Cenedese glassworks in designing glass objects in forms that were very similar to those of his ceramics. But it was only after the Memphis group was founded (1981) that he designed thorough-going glass sculptures made by master craftsmen in the Toso glassworks. It was also then that Sottsass introduced the use of chemical glue, thus challenging centuries-old Murano glassmaking techniques.

Consisting of around 200 items, the exhibition will consist of loans from major private collections as well as objects preserved in the historical archives of the Venetian glassworks that Sottsass worked in. Moreover, the exhibition itinerary also includes some of the splendid glass items he designed for Venini. The exhibition catalogue (Skira editore) has a

fairly strictly biographical introduction followed by wider-ranging essays by the curator and the architects, museum directors and scholars who collaborated with him. A complete list of Sottsass's production, with technical entries for each single item, is also provided, whereas the bibliography, focused only on the glass production, consists of over 200 titles, and is the result of meticulous archive search.



Clesitera, Maia, 1986, serie Memphis, Photo Credit Santi Caleca, Courtesy Memphis, Milano

11 APRIL 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Concert of Indian Music *Colours of Raga*

Indian classical music will return to San Giorgio on 11 April. The Intercultural Institute for Comparative Music Studies (IISMC) has in fact organised a concert of classical music from North India. The guest artist is internationally renowned singer Sangeeta Bandopadhyay, an authoritative performer of the *khyal* classical singing genre and a member of one of the most important family traditions of Calcutta musicians.

Sangeeta Bandopadhyay is particularly welcome in Venice since it is a return visit: she also performed and gave lessons at the IISMC in the 1990s. Moreover, Sangeeta is the daughter of leading *tabla* player Sankha Bandopadhyay. For over thirty years he held *tabla* courses



at the Institute, which were greatly valued by his students, some of whom went on to become professionals. The Bandopadyay family divide their time between Berlin and India, and give many international concerts. The *khyal* style, in which Sangeeta is specialised, is one the most important genres of classical music in North India and requires great technical skills on the part of the singers, who must have a special bent for improvisation. Sangeeta Bandopadhyay, one of the leading contemporary performers of *khyal*, has studied with masters from the schools of Lucknow, Patiala and Indore, developing her own unique style, a synthesis of these three schools, as she seamlessly moves between all the subtleties of the raga, the melodic formula of Indian classical music blending expressiveness, originality and skill in the variations. Sangeeta Bandopadhyay will be accompanied by Saibal Bandopadhyay on harmonium and Nihar Mehta on *tabla*.

20 APRIL 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Final Event at the Solti Peretti Répétiteurs Masterclass *Concert for five Pianos and six Voices*

The ninth edition of the Solti Peretti Répétiteurs Masterclasses, organised in collaboration with the Georg Solti Accademia di Bel Canto, will end with a concert featuring six pianists and singers performing works from the Bel Canto repertoire in the splendid setting of the Sala degli Arazzi in the Fondazione Giorgio Cini.

The Solti Peretti Répétiteurs Masterclasses, unique in their kind, offer six outstanding young pianists a period of intensive study with some expert contemporary répétiteurs. The skills of good répétiteurs cannot be underestimated, nor can their influence on the life and career of a singer. They are the most versatile musicians in the world of classical music, influential coaches for singers, enabling them to express their full potential in performances. Significantly, many répétiteurs have gone on to become top international conductors: Solti, Pappano, Gergiev and Muti, to mention but a few.

Over the years, the Georg Solti Accademia has built up a great reputation for professionalism, rigorous discipline and care over details. These are the same values that Sir Georg Solti pursued throughout his life. To honour his memory and spirit, singers who have worked with him – such as Mirella Freni, Kiri Te Kanawa, José Carreras, Leo Nucci, Luciana Serra, Daniela Dessi, Frederica von Stade, Mariella Devia, Thomas Allen and Angela Gheorghiu – have collaborated with the Solti Accademia, thus handing down to the new generations what they themselves learned as young singers.



Jacopo Carrucci called Pontormo, *Portrait of Two Friends*, c. 1523-1524

21 APRIL – 15 NOVEMBER 2017
VENICE, PALAZZO CINI AT SAN VIO

A New Season at the Palazzo Cini Gallery

The new season at the Palazzo Cini Gallery will begin on 21 April thanks to the continuing partnership with Assicurazioni Generali. Housed in the Palazzo Cini, a stately home on the Grand Canal, the Gallery has its own precious art collection, which was put together by Vittorio Cini. On view on the first floor, there are paintings, sculptures and art objects, representative of the history of Italian art from the 13th to the 16th centuries and reflecting Vittorio Cini's personal collecting taste, while this year the second floor will host two temporary exhibitions. The reopening of the Palazzo Cini will be marked by the inauguration of a contemporary show entitled *Afterglow: Pictures of Ruins*. Curated by Luca Massimo Barbero, this exhibition of works by internationally renowned artist and photographer Vik Muniz will run on the second floor of the Gallery until 24 July. In autumn a second exhibition will be staged in the same second-floor rooms. Curated by Maria Ida Biggi, the Director of the Institute of Theatre and Opera, it will feature the actress Lyda Borelli, Vittorio Cini's wife. This year there will more *Art Conversations*, a series of meetings conceived to provide members of the public with the opportunity to converse with

art historians and other experts invited to retell the history of the Palazzo Cini and its collections. On 29 May, the new Palazzo Cini Gallery catalogue will be presented in the Sala Barbantini at the Fondazione Giorgio Cini. Edited by Andrea Bacchi and Andrea De Marchi, *La Galleria di Palazzo Cini* is the result of painstaking research involving numerous scholars and specialists.



Vik Muniz, *Allegorical Scene, after Dosso Dossi (Repro)*, 2017,
© Vik Muniz (2017) Courtesy of Ben Brown Fine Arts, London

21 APRIL – 24 JULY 2017
VENICE, PALAZZO CINI GALLERY AT SAN VIO

Exhibition *Afterglow: Pictures of Ruins*

This year's season of art at the Palazzo Cini Gallery begins with *Afterglow: Pictures of Ruins*, an exhibition of works by the celebrated contemporary artist and photographer Vik Muniz, curated by the Institute of Art History director, Luca Massimo Barbero.

Staged in collaboration with Ben Brown Fine Arts, London, the exhibition features photographs and a glass sculpture produced by the artist in a process involving the re-elaboration in a personal key of familiar works in the collective imagination. In this case he has been inspired by paintings in the great Venice lagoon tradition, and he has reinterpreted works actually shown at San Vio during the 2016 exhibition entitled *Rediscovered Masterpieces from the Vittorio Cini Collection*, as well as some

works permanently on show in the historic collection. He will thus also forge a link between the first and the second floors in the gallery. Muniz simulates the brushstrokes of the celebrated paintings by using cuttings of illustrations reproduced in art books. He carefully selects not only the colour values but also the images: glued together they produce the tactile, physical effect of an impastoed surface. In the wake of the tradition of the 17th- and 18th-century artists, Muniz ingeniously recombines various elements to reconstruct images that appeal to the visual subconscious and invite viewers to explore further.

5 – 6 MAY 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Conference For Francesco Degrada: Music Criticism and Italian Musicology in the Militant Years

Coordinated by Gianmario Borio, Adriana Guarnieri and Franco Piperno, this study day is the third stage in the series *Musicology: Criticism, Philology and History: Remembering Francesco Degrada*, jointly organised by the Fondazione Pergolesi Spontini, the Centro Studi Pergolesi and the University of Milan, to commemorate the Italian musicologist who died in 2005. Held in collaboration with the Conservatorio Benedetto Marcello, the Venice meeting will cast light on the role played by Degrada in diffusing musical knowledge through his work at the Teatro La Scala, his relations with avant-garde composers and his organisation of festivals and concerts, seen through concert programmes and communications on the media – the subjects of papers by Cesare Fertonani and Alessandro Turba.

Degradà's role in mediating between academic work and civic education took place in a politico-cultural context which may be described as militant. Papers by Carla Cuomo on Massimo Mila and Angela Carone on Roman Vlad will fill out this context and outline a season of great vitality for Italian culture. The conference will also include a talk by Mercedes Viale Ferrero and will begin with a round table on changes in music criticism over the last three decades, with Angelo Foletto, Mario Messinis, Giorgio Pestelli and Paolo Petazzi.

12 MAY – 12 JULY 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Exhibition Alighiero Boetti: Minimum/Maximum

The Fondazione Giorgio Cini, in collaboration with Tornabuoni Arte, is organising a show of works by Alighiero Boetti to be held in its exhibitions spaces on the Island of San Giorgio Maggiore. Entitled *Alighiero Boetti: Minimum/Maximum*, the exhibition is curated by the Director of the Institute of Art History, Luca Massimo Barbero, with the collaboration of



Alighiero Boetti, *Map* (detail), 1989-94, Courtesy Tornabuoni Art

the artist's family and the Alighiero Boetti Archive in Rome. Divided into ten sections, the exhibition will focus on the contrast between the minimum and maximum formats of all the principal series of works created by the Turin artist from 1967 to 1994. The largest and smallest works from the following series will thus be on show: *Map* (1972-1994), *Everything* (1986-94), *Postal Work* (1973-76) and *Covers* (1984). The aim of these juxtapositions is to highlight how in Boetti's art, despite differences in the sequence of styles, the method in the conceptual construction is constantly configured independently of the material structure, size and spectacularness of the work. The exhibition includes several international loans from major public and private collections in Europe and the United States. The exhibition itinerary will also include a special project curated by Hans Ulrich

Obrist on the theme of Boetti's use of the photocopier.

15 – 17 MAY 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Historical Studies Seminar *The Genesis of Resolutions: with the Best Intentions, the Worst Intentions, and Beyond All Intentions*

As usual, the Historical Studies Seminar organised by the Institute of the History of the Venetian State and Society is spread over five half days – from 15 to 17 May 2017 – dedicated to five different aspects of the overall theme, that is “resolutions”. The seminar will explore the mixture of the said and the unsaid, or the explicit statement and potholed background in decision-making. The is where *raison d'état* – especially in the 16th and 17th centuries, when it was spelled out and unhesitatingly theorised – demands the feigning of convictions and concealing of real thoughts nurtured in private, at times with no clear boundary between good and evil, or even truth and falsehood. Given this situation, the seminar may find itself moving between cases of extraordinary and ordinary ambiguity.

25 MAY 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Ettore Sottsass: The Glass*

The aim of this international conference being held to accompany the exhibition *Ettore Sottsass: The Glass* is to present various descriptions of the architect's creative methods especially as regards his glass production, in order to understand how this fitted in with his con-



Vase, 2006, New Works Series, Galleria Mourmans,
© Erik e Petra Hesmerg

cept of architectural and industrial design. The one-day conference is divided into three sessions, in which architects, museum curators and directors who worked with Sottsass will provide a historical interpretation, situating his production of glass, ceramics and jewellery in the wider international context of the period art, architecture and culture. A second session will be devoted to the more human and personal aspects of Ettore Sottsass through the voices of collectors, gallery owners, patrons and collaborators who worked with him and often became close friends.

The meeting will end with an open, informal discussion in which master glassmakers – whose work was often referred to by Sottsass as a fundamental component of his art – will describe their relationships and cooperation with the great artist, thus also illustrating what working in the Murano glass furnaces meant for him.



Francesco Primaticcio, *Ulysses and Penelope*, c. 1560, Toledo Museum of Art (Toledo, Ohio). Purchased with a contribution from the Libbey Endowment, gift of Edward Drummond Libbey, 1964.60

16–17 JUNE 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

International Conference *Monteverdi's Venetian Operas: New Ideas for Interpretation and Mise en Scène*

Part of the celebrations of 450 years since the birth of Claudio Monteverdi, this conference has been organised by the Institute of Music and the Institute of Theatre and Opera into European Theatre and Opera. Coordinated by Ellen Rosand and Stefano La Via, the event will bring together scholars and performers with various skills from several different countries. The basic idea is that only through a dialogical exchange between musicologists, musicians, directors and theatre historians, and the equally important contribution of philologists and Italianist, will it be possible to cast new light on Monteverdi's celebrated two Venetian operas (starting from the librettos by Badoaro and Busenello, respectively), not only

in critical-textual, interpretive-historical and dramaturgical terms, but also in the more practical terms of performing, directing and staging the operas. Due to end with a round table including conductor Sir John Eliot Gardinerer, the conference is divided into three sections: *L'Incoronazione di Poppea: from Busenello to Monteverdi*; *Poppea vs. Ulisse: keys for interpretation and performance*; *History and criticism of stage productions*. Among those invited to take part are Guillaume Bernardi, Mauro Calcagno, Jane Glover, Wendy Heller, Mario Infelise, Jean-François Lattarico, Maria Martino, Elsa Rooke, Magnus Schneider, Hendrik Schultze, Anna Tedesco and Nicola Usula.

20 – 22 JUNE 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**Workshop *The Creation of Timbre:
Amplified String Instruments in the Music of George Crumb,
Franco Oppo, Fausto Romitelli and Giacinto Scelsi***

This workshop follows on from the 2016 event entitled *Research-led Performance*. The aim is to encourage collaboration between composers, musicologists, instrumentalists and sound technicians to create performances based on a thorough study of musical structures, the sources of compositional processes and documented historic performances. Jointly organised with the group *RepertorioZero* and in collaboration with the Fondazione Isabella Scelsi, this year's workshop is devoted to amplified string instruments. Following a comparative study of Crumb's *Black Angels* quartet, there will be a first performance of *Elohim* for ten amplified bows by Scelsi, and a special focus on the sources in the Institute of Music with the preparation of Oppo's *Amplify* for amplified string instruments, and Romitelli's quartet *Natura morta con fiamme*, while Frances-Marie Uitti will explore some aspects of notations and performance techniques for the cello. A dozen string players will be selected to take part in the workshop through a call for applications. Successful applicants will be offered accommodation in the Branca Residence enabling them to follow all the stages in preparing for the performance. Among those involved in the workshop will be Alessandra Carlotta Pellegrini, Pierre Michel, Ingrid Pustijanac, Giovanni Verrando and Alvisé Vidolin.

28 – 29 JUNE 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

**International Meeting
*The LOD-LAM Summit 2017***

The LOD-LAM Summit is a biennial meeting that brings together the community of researchers involved in the development and application of Linked Open Data (LOD) technology for the publication of the cultural heritage on the Web. In line with the previous summits, the fourth edition in 2017 takes the form of a two-day workshop. At the end of the workshop, awards will be given to the best projects presented and discussed during the two days.

LOD is the latest, most promising semantic Web technology for the publication of online archives, capable of transforming and structuring information and enhancing its search methods, analysis and visualisation. One peculiar feature is the capacity to relate data of various types and from different institutions, creating a kind of virtual global network.

The Summit provides the opportunity for discussions and exchanges of experiences thus making an important contribution to scientific research in the sector. It has been organized by the Fondazione Cini together with a group of leading international cultural institutions: Europeana of King's College London, the Getty Institute, the University of Houston, the Metropolitan New York Library Council (METRO), Cornell University Library, CNR, the Public Record Office, Victoria,

the Digital Public Library of America (DPLA), New York Public Library (NYPL), DigitalNZ, the National Library of Colombia, North Rhine-Westphalian Library Service Center hbz Germany, the University of Bologna, the Institute of Information Science – Academia Sinica, Taipei Taiwan, the National Institute of Informatics Japan, OCLC, Kent State University Ohio, Istituto per i beni artistici, culturali e naturali Regione Emilia-Romagna, Regesta.exe, and the Pratt Institute, New York. Organising this event confirms the important role assumed by the Fondazione Cini over the last three years, following the launch of major projects, such as Replica, the *Atlante Linguistico del Mediterraneo*, and the digitisation of Institutes' archives. www.summit2017.lodlam.net



1 JULY 2017

VENICE, ISLAND OF SAN GIORGIO MAGGIORE

Concert *Trio Da Kali*

As part of its significant, continuing collaboration with the Aga Khan Music Initiative (an education programme promoted by the Aga Khan Foundation), the Intercultural Institute for Comparative Music Studies is staging a concert by Da Kali Trio on 1 July. The members of this Malian group belong to the *griot* family tradition of the Mandé language and culture, rooted in the south of the country. Each of the three musicians thus comes from a *griot* family, which preserves and hands down knowledge orally from one generation to the next. In some ways the *griot*, a singer, musician and storyteller, can be compared to the Western mediaeval troubadour, a great specialist of the word. Formed a few years ago for a joint project with the celebrated Kronos string quartet, who often collaborate with musicians from various parts of the world, the trio is made up of the singer Hawa Kassé Mady Diabaté (daughter of the famous musician Kassé Mady Diabaté), Lassana Diabaté on *balafon* (the typical West African xylophone) and Mamadou Koyaté on *ngoni* (short-necked African lute, with a low register acting as a bass). The three musicians, who also pursue independent projects, work together with the aim of showcasing forgotten or neglected *griot* repertoires or styles of performance, and of bringing them into contact with the new languages of contemporary music. Their repertoire thus ranges from traditional songs to new modern pieces that have become World Music hits. Trio Da Kali has played in major festivals and venues, such as the Royal Albert Hall, London, the Théâtre de la Ville, Paris, the Royal Festival Hall, London, and the Montreux Jazz Festival, Switzerland. The concert is to be held in the Sala degli Arazzi at the Fondazione Cini; free admission while seats last.

7 – 15 JULY 2017
VENICE, ISLAND OF SAN GIORGIO MAGGIORE

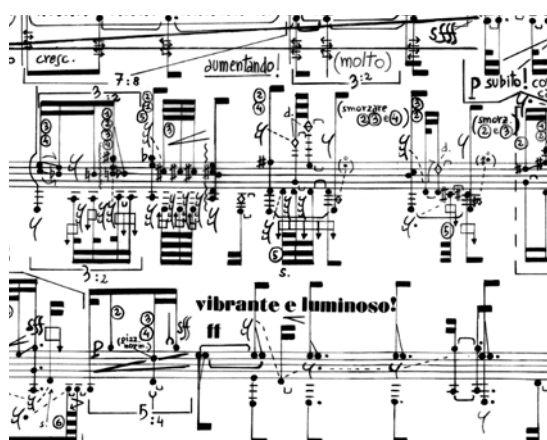
Summer School on Performing Vivaldi *Accademia Vivaldi*

In 2017 the Istituto Italiano Antonio Vivaldi celebrates seventy years since its foundation. For this important anniversary, the Institute is organising the first “Accademia Vivaldi” in collaboration with the Akademie für Alte Musik Bremen of the Hochschule für Künste Bremen. Entirely devoted to performing and interpreting Vivaldi’s music, the nine-day summer school will enable selected musicians from all over the world to tackle his rich repertoire and especially those compositions by the “Red Priest” that have been the subject of recent publications edited by the Istituto Vivaldi.

COLLECTIONS



Fausto Romitelli (2001)



Solare for guitar (1984), draft on tracing paper,
Fondazione Giorgio Cini, Fondo Fausto Romitelli

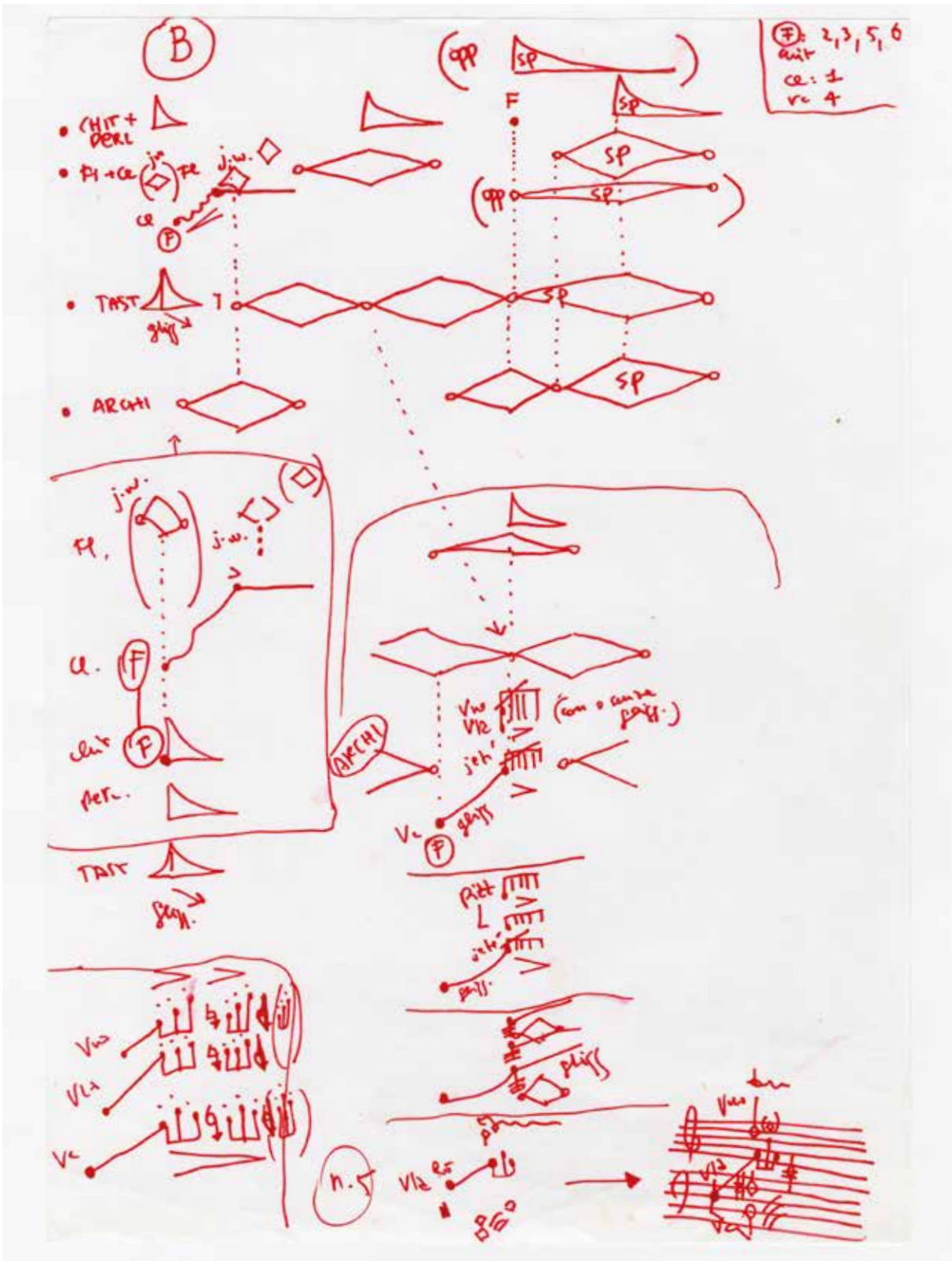
RIGHT
Patch for *Cupio dissolvi* (1996), PatchWork digital file,
Fondazione Giorgio Cini, Fondo Fausto Romitelli.

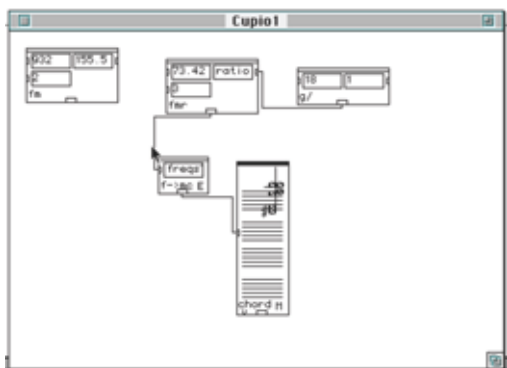
The Fausto Romitelli Archive in the Institute of Music

In December 2015 the Fondazione Giorgio Cini Institute of Music acquired the personal archive of the composer Fausto Romitelli, a highly significant figure on the Italian and international contemporary music scene over the last thirty years. Thanks to this donation from the composer's sisters Valentina and Giorgia Romitelli, another collection of documents – offering a fascinating window on the most recent developments in Italian musical creativity – has been added to the already rich musical heritage of the Institute of Music.

From the time Romitelli moved to Paris to study the new computer music technologies at the IRCAM in 1991 until his premature death in 2004, he composed around thirty works that have left their mark on the music of our time. Despite the fact that his works have often been performed and have reached into various geographical and cultural areas, only now are attempts really being made to study their content in greater depth. The Institute of Music's acquisition of Romitelli's personal archive thus creates the setting in which to explore his compositional process and the cultural background of his works.

It is difficult to find another composer of the same generation who adopted such a personal approach to the challenges for the arts posed by the advent of a globalised high-tech society. Romitelli conducted a meticulous inquiry into the production and diffusion of sound, which gradually grew into a far-reaching exploration of the communicative modalities of music. His formative years with Umberto Rotondi and Franco Donatoni made him familiar with the avant-garde issues and he built up excellent skills in instrumental and vocal composition, unanimously acclaimed by the critics. Even in the early years of his Parisian period, Romitelli developed his own personal style that makes all his compositions particularly compelling for listeners. Although he acknowledged a debt to Gérard Grisey, another visionary composer who died at the height of his creative career, searching for precedents to his style would be pointless: Romitelli produced a unique synthesis drawing on vital sap from the most important 20th-century innovations (electro-acoustics, serial and spectral music, and timbre composition) as he combined his selective, critical approach with some of the more radical experiences in other arts: Henri Michaux's visionary





Sketches for *Professor Bad Trip. Lesson I* (1998),
Fondazione Giorgio Cini, Fondo Fausto Romitelli.

psychedelic writing, Francis Bacon’s figurative distortions, and the pathological, alienated imagery of filmmaker David Cronenberg.

To this already complex cultural texture, he added an interest in the more original experiences in the sphere of the cultural industry, especially progressive rock and techno music. Romitelli did not explore these repertoires from the point of view of stylistic crossovers but in terms of their affinities with some of the sounds in avant-garde music. His approach to audio-tactile music had an aesthetic side: with his disenchanted analytical vision, Romitelli grasped the decline of the social model underlying Western musical culture from Monteverdi to Boulez; he drew the consequences of this in a peerless, radical approach. The body of the instrument and instrumentalist, the grain of the voice and the power of amplified sound were thrust into the foreground;

his compositions included the performance attitudes, bodily presences and sound dynamics typical of popular-music concerts. The intense emotion binding musicians and their audiences in performances similar to spellbinding rituals migrated into the heart of Romitelli’s scores. Performers are thus set new challenges in addition to the correct interpretation of the score and mastery of instrumental technique: here the notion of the “historically informed” performer takes on a very special significance.

The Romitelli Archive includes various kinds of documentary sources. The largest part consists of music manuscripts, a corpus of around 2,000 papers that provides wide-ranging evidence of the complexity of his compositional work, from preparatory sketches to the final draft, through the various stages of definition and revision of the music text. His time spent studying at the Milan Conservatoire and his participation in the Accademia Chigiana summer schools are represented by many unpublished compositions, which reveal how he gradually shaped his writing, and they foreshadow some of the distinctive features of his mature style. The studies and research conducted in the Parisian period are illustrated by working sketches from the 1990s, particularly dense with information, along with other study materials (articles, notes and photocopies), which show his growing interest in the physics of sound and acoustic phenomena. Around one hundred letters and faxes document concert commissions and preparations. Loose notes and draft letters contain useful indications concerning performing or interpretive aspects of some key works, such as *Trash TV Trance* (2003) or the *Professor Bad Trip* trilogy (1998-2000). The collection of concert programmes and booklets is of great interest also in terms of information about an important part of his European concert activities. The over a hundred recordings (cassettes and CDs) give a clear idea of the music that Romitelli listened to, as well as documenting some important performances of his own works. Last but not least, the archive also contains his PC and files. This is the first computer to be donated to the Foundation as part of an archive collection, thus highlighting a new stage in the study of sources of contemporary composition, intimately connected with the sound universe of the new technologies and possibilities opened up by making use of the computer.

Gianmario Borio

PROJECTS AND RESEARCH



Fig. 1 *Aesopus, Vita (dopo Rinucius) et Aesopu moralisatus* [Latin and Italian] (Adapted with additions, by Francesco del Tупpo, tr.), Naples : [for] Francesco del Tупpo, 13 Feb. 1485, copy in London, The British Library, G.7807, folio s4v (ISTC ia00155000)

The 15cBOOKTRADE Project and the Illustrated Incunabula at the Fondazione Giorgio Cini

Thanks to its very lively cultural life, but above all unrivalled market reach, Venice played a leading role in 15th-century book production: of the around 30,000 surviving editions printed before 1501, just under 4,000 were printed in Venice alone (ISTC figures).¹

The lion's share of these Venetian books are now in the Bodleian Library, Oxford (around 1,100), while others are in the British Library, London (around 500). An equally significant collection of 331 editions form the largest section of the *Fondo Antico* (Antique Books Collection) at the Fondazione Giorgio Cini in Venice. Most of these items came from the collection of Victor Masséna, Duke of Rivoli and Prince of Essling (1838-1909). Vittorio Cini acquired them in the late 1930s at the prompting of his bibliophile and scholar friend Tammaro de Marinis, who for many years was his personal advisor when it came to acquiring books as well as in other matters.

The Essling Collection has been described as a “symphony” on the grounds of the incredible variety of the texts and editions but also for the deeply unitary vision underlying the whole collection. The leitmotif of Essling's interest was the presence of illustrations in printed books from the mid-15th century to the 1630s: his collection included not only popular editions containing texts in the vernacular, intended

for a wider and not necessarily cultivated readership (but because of their nature and daily use by students or other readers only a small number of copies has survived), but also particularly elegant editions from the typographical point of view, or sophisticated as far as the content is concerned. Indeed these kinds of books soon became items on the wish lists of collectors and bibliophiles, and they survived in greater numbers since they were less exposed to wear and tear. A second important group of books entered the *Fondo Antico* as a large donation received by the Fondazione Cini from the heirs of the Milanese lawyer Cesare Grassetti; this collection will also shortly be recorded in the Incunabula Short Title Catalogue (ISTC).

Given the interest in the early printed illustrated editions, the need arose to compile an overall inventory, and it was met by 15cBOOKTRADE, a five-year project funded by the European Research Council and coordinated by Cristina Dondi, Oakeshott Senior Research Fellow at

1 The *Incunabula Short Title Catalogue* (ISTC) is an international database developed and maintained by the British Library (London) for over 35 years. In practice the ISTC records every item printed from movable types before 1501. Each record contains information about the author, title, language, printer, place and date of printing, format, and the location of surviving copies of a given edition: www.bl.uk/catalogues/istc

Lincoln College, University of Oxford. The aims of the project are the development and introduction of research tools that will make it possible to explore and acquire a better understanding of the various aspects of the 15th-century production of books, and their reception and circulation from the time of printing to the present day.

The project is divided into four main research areas: the study of the textual tradition of the early printed editions through the Text-Inc database; mapping the distribution and use of the early printed books through an analysis of marks of use and ownership in the thousands of surviving copies by means of the MEI database;² the cost of books at the dawn of printing in relation to the cost of living at the same time; the study of the circulation and reuse of woodcut illustrations in the practice of 15th-century printers.

Last year, thanks to a scholarship provided by the Fondazione Giorgio Cini and starting from information found in the ISTC, I was able to include the unique and rare 15th-century illustrated editions in the Foundation's *Fondo Antico* in the 15CBOOKTRADE project with reference to the research area concerning woodcut illustrations.

One good example in this field is the case of a woodcut used to illustrate Aesop's fable "De viro et uxore" in the edition of *Vita Esopi* and *Esopo moralizzato* (i.e. *Aesop's Fables*) printed by Francesco del Tупpo in Naples in February 1485 (fig. 1). In fact a very similar image appears in the edition of the same two texts printed eight years later by Eusanius de Stella from L'Aquila with the assistance of Johannes Picardus de Hamell and Loisius de Masson (L'Aquila, 31 May 1493; fig. 2). The most likely explanation for this is that the eighty-six vignettes in the middle of the 1493 edition – twenty-three illustrate episodes from the *Vita di Esopo*, and sixty-three are scenes from the collection of the *Favole* (there is a different, more complex reuse of the ornamental borders of the vignette in both texts) – were copied from the Neapolitan edition, as suggested by the iconographic content and the orientation of the images since right and left are reversed compared to the Tупpo edition. As far as the textual layout and general iconography is concerned, the two editions can be perfectly superimposed even as regards the fascicle divisions, inclusion of the *tituli* and the distribution of the images in relation to the text.

Over forty copies of the Neapolitan edition have survived, whereas ten of the Aquila edition, many incomplete and fragmentary, are recorded in the ISTC. There is no direct reference to the presence of illustrations in any of the ISTC records of these editions.³

The woodcut on folio s4v of the Aquila edition illustrating the fable "De viro et uxore", therefore, is a copy of the woodcut for the same fable on folio s4v of the Neapolitan edition. The same woodcut block used in the 1493 edition, moreover, served for the frontispiece of the only surviving copy of an edition of *Ammaestramento de una vecchia che impara a un juvene innamorarse* ("An old woman teaches a young man how to fall in love"), a short popular text in quatrains probably printed at the end of the 15th century or very early 16th century, now attributed to the press of the German printer Johann Besicken, active in Rome in those years (fig. 3). The only known copy of this German edition is in the Fondazione Giorgio Cini (an online reproduction is not yet available).

2 The Material Evidence in Incunabula (MEI) was devised by Cristina Dondi in 2009 and developed by Alexander Jahnke of the Data Conversion Group, University of Gottingen. Hosted and maintained by the Consortium of European Research Libraries (CERL), the MEI gathers information from thousands of 15th-century printed editions: www.data.cerl.org/mei



Fig. 2 *Aesopus, Vita (dopo Rinucius) et Aesopu moralisatus* [Latin and Italian] (Adapted with additions, by Francesco del Tüppo, tr.), Aquila : Eusanius de Stella, Johannes Picardus de Hamell, Loisius de Masson, 31 May 1493, copy in Rome, Biblioteca Corsiniana, 51.F.15, folio s4v (ISTC ia00156000)

How did this image circulate? What links and what cultural and commercial relations can be deduced from its presence in three different editions, all in the area of central and southern Italy in the late 15th century? But most importantly, in how many other editions does this image appear, reused or copied, to illustrate the same text or a different text, employed by the same printers or different printers? What use did each printer make of his own woodcut blocks? How many images similar in terms of style or subject can be found in editions from the same period or from more or less the same geographical area? What links exist between the transmission of the textual tradition of a work and the iconographic traditions of its illustrations in the transition from the manuscript book to the early printed editions?

A systematic approach aimed at describing the circulation, use and reuse of woodcuts and the wooden blocks used to print them is still not yet available for scholars. Any such system must take into account a precise bibliographical and textual knowledge of the edition or editions containing the woodcut. The aim of 15CBOOKTRADE is in fact to construct a database allowing an integrated “instance-based” (i.e. by images) and “content-based” search system to be applied to an increasingly large corpus of 15th-century printed illustrated books, collected in the form of digital reproductions. The instance-based research system uses automatic image-recognition software, which by making it possible to search for an image or part of an image on the basis of only one figurative instance, can find various occurrences of the same woodcut in the same book or in different editions without requiring any additional metadata. The content-based system, on the other hand, involves assigning to each woodcut descriptive metadata concerning both the iconographic content of the image and the bibliographic features of the edition containing it.

For the duration of the Branca scholarship, my work focused on the unique and rare copies (around 40 and 60, respectively) of 15th-century printed editions owned by the Foundation as well as on Venetian and non-Venetian illustrated incunabula also in the Foundation, for which there is no accessible online digital reproduction. In order to include these editions in the search database that 15CBOOKTRADE is developing, the presence of illustrations had to be recorded, since for the time being this information is not always systematically available in the ISTC. Moreover, the illustrations were counted and their position within the book recorded in a table. All of the illustrations were then labelled with a unique identity code and subsequently tagged using image-annotation software.

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3 A systematic search of illustrations in the ISTC is still not possible, although their inclusion in an edition can be deduced in some cases by the reference in the ISTC relative record to some bibliographic lists of illustrated editions, for example, P.O. Kristeller, *Early Florentine Woodcuts with an Annotated List of Florentine Illustrated Books*, London: K. Paul, Trench, Trübner, 1897 or Prince de Essling, *Études sur l'art de la gravure sur bois à Venise. Les livres à figures vénitiens de la fin du XV^e siècle et du commencement du XVI^e* (Florence: Olschki, 1907-1914) (Facsimile edition – Turin: La Bottega d’Erasmus, 1964), and M. Sander, *Le livre à figures italien depuis 1467 jusqu’à 1530. Essai de la bibliographie et de son histoire* (Milan: U. Hoepli, 1943).

**Amostramento de vna vechta che
impara a vn Juueni innamorarse.**



The description of each individual woodcut includes bibliographical, iconographic and art-historical information. The information on the production of the edition (printer, place of printing, year of printing, author, title, etc.) are automatically extracted from the ISTC number included in the unique identity code and repeated for all the images in the same edition. The iconographical description of the content of individual images is provided by the iconclass classification system as well as by some free keywords (www.iconclass.org). Whenever available, further information is added concerning the style of the image, possible text contained in the woodcut block, and the artist or workshop that produced the drawing or made the block.

Each woodcut is then assigned an internal progressive number according to whether it is for a centrally positioned vignette, border, diagram or initial, on the basis of its order of appearance within the edition. When the same woodcut appears several times, it is assigned the same progressive number, thus enabling us to calculate how many times the same woodcut was re-used within a single edition and the total number of blocks used for that edition. This methodological approach enables us to map the woodcut blocks used by 15th-century printers and to add to previous knowledge about their type cases. Assigned to each image by image-annotation software, these metadata can then be used as search criteria in the database.

Through this process of collecting, describing and studying, the unique and rare editions in the Fondazione Giorgio Cini have become an integral part of an initial sample of material indispensable for the construction of the searchable database of 15th-century printed images currently being developed by 15CBOOKTRADE. Moreover, information on the provenance of individual copies has been recorded in the MEI database and unique copies of surviving editions have been described from the textual point of view: the description can be accessed by means of the Text-Inc database. This first systematic approach to the Cini editions provides the scholarly community with numerous new developments and information not found elsewhere, albeit in the knowledge that a great deal remains to be explored in such a precious, varied collection.

Matilde Malaspina

LEFT

Fig. 3 *Ammaestramento de una vecchia che impara a un juvene innamorarse* [Rome : Johann Besicken, after 1500], copy in Venice, Fondazione Giorgio Cini, FOAN TES 938, folio [a1] (ISTC ia00563700)

PRESENCES ON SAN GIORGIO

How Vivaldi Returned to Venice

Following Antonio Vivaldi's death in Vienna in 1741, his music fell into oblivion for almost two hundred years, until the first half of the 20th century, when the rediscovery, revival, editing and diffusion of his works were at times remarkably eventful. The manuscripts in Vivaldi's personal library had travelled for a long time from his last Venetian home on the Riva del Carbon, near the Rialto Bridge, before they were finally packed in crates and abandoned in the attic of a Salesian College in the Monferrato area (Piedmont). Then, mainly thanks to the enlightened work of the musicologist Alberto Gentili, from 1927 to 1930 they were gradually reunited in the Biblioteca Nazionale, Turin, where they are still preserved today.

Many years later, in autumn 1946, in an Italy reduced to rubble in the aftermath of the war, the twenty-year-old Antonio Fanna, and his friend Angelo Ephrikian, had the idea of publishing the Venetian composer's instrumental *Opera omnia*. The enterprise got underway with an adventurous trip to Turin in a Fiat Topolino loaded with spare tyres (at that time most of the roads had no tarmac and were greatly used by horse-drawn carts, which left trails of bits of iron and nails that continually punctured tyres). The two friends soon

set about photographing all the Vivaldi manuscripts, creating what is still today the nucleus of the archive of the Istituto Italiano Antonio Vivaldi, founded on 20 January 1947, exactly seventy years ago, by Antonio Fanna and Angelo Ephrikian.

Over the next few months they hired copyists who were to prepare the scores for publication and found a sponsor enabling them to pursue an ambitious publishing plan for the first few years. The benefactor made one condition, however, completely out of keeping with today's sponsors: he wished to remain anonymous. After contacting publishers Casa Ricordi, which rose to the challenge, they identified Gian Francesco Malipiero as an authoritative personality who would guarantee credibility for the venture, and, as artistic director of the Institute, he also revised most of the publications and drafted a publishing schedule with the aim of printing the incredible number of twenty-five scores a year.

Twenty-five years later, in 1972, the publication of the complete instrumental music of Antonio Vivaldi had been concluded: 529 titles, followed by the publication of the *Catalogo numerico tematico* (Numerical Thematic Catalogue) edited by Antonio Fanna, who, in 1978, suggested that the Istituto Italiano Antonio Vivaldi should become part of the Fondazione Giorgio Cini. The announcement was made at an international conference on Vivaldi organised by the Foundation for the 300th anniversary of the composer's birth, which saw the participation



Pier Leone Ghezzi, Antonio Vivaldi, pen drawing, 1723.
Rome, Biblioteca Vaticana



Antonio Fanna in 1947

of numerous scholars. Their contributions and papers provided an updated survey of various topics: Vivaldi's biography and chronology of works; his relations with other musicians of his age; and performance practice of his music. In accepting the donation of the archives of the Istituto Vivaldi (consisting of microfilms, photographic copies of the manuscripts and original prints, recordings, publications and rich documentation), the Fondazione Cini President, Bruno Visentini suggested that Antonio Fanna should continue the work begun many years before even the Foundation itself was created, and appointed him director of the Institute. A board of directors was then also formed – the members were Francesco Degrada, Gianfranco Folena, Mario Messinis, Maria Teresa Muraro and Francesco Siciliani – with the task of aiding Antonio Fanna in planning the Institute's activities. There was thus a return to publishing activities with the launching of the critical edition of Vivaldi's vocal music. For this purpose an editorial board was created and some of the most authoritative Vivaldi scholars invited to join: Francesco Degrada, Peter Ryom, Reinhard

Strohm, Michael Talbot and Paul Everett. The board guaranteed that the new volumes being published met the latest philological criteria. Over the years various other experts joined the editorial board: Fabrizio Ammetto, Denis Arnold, Alessandro Borin, Cesare Fertonani, Karl Heller, Antonio Moccia, Giovanni Morelli, Federico Maria Sardelli, Colin Timms and Thomas Walker. The undertaking was eventually completed in the 1990s with the publication of Vivaldi's complete vocal works, consisting of around 100 compositions.

To keep the Vivaldi momentum going, in the year 2000 work began on a critical edition of his music for theatre. In a letter he claimed to have composed ninety-four operas: today twenty-four survive, in addition to three serenatas, an oratorio and a large number of detached arias. Since 1978 around 150 scores have been published and once the last group made up of the operas has been completed, a total of 700 titles will have been published, that is the entire output of the "Red Priest".

In the almost forty years as part of the Foundation, the Institute has not only been busy publishing Vivaldi's music. Since 1980 it has edited and published its own annual review, formerly entitled *Informazioni e studi vivaldiani* (1980-2000) and now *Studi vivaldiani* (since 2001). To this we can add twenty-one volumes of essays, monographs, conference proceedings, studies on the life and works of Antonio Vivaldi and his age (published by Olschki), six volumes in the series "Vivaldiana", including manuscript compositions or facsimiles of printed compositions, whereas in collaboration with Ca' Foscari University, Venice, twenty-nine books have been published in the series "Drammaturgia Musicale Veneta", each presenting a facsimile edition of an opera staged in Venice between 1640 and 1800.

Other events, in addition to publishing ventures, have also been a feature of the Institute's life, such as the seven Vivaldi festivals organised in the 1970s and '80s in collaboration with the Teatro La Fenice and the City of Venice, with four illustrated companion volumes, or the travelling photographic exhibition, *Antonio Vivaldi and His Age*, staged in the 1980s and made



The complete edition of the instrumental works
by Antonio Vivaldi

up of various sections fully illustrating Vivaldi's work, the world he lived in and his influence on the development of European music. Curated by Maria Teresa Muraro and designed by Maria Ida Biggi, the exhibition was staged in theatres and cultural institutions in Italy, France, Austria, Argentina and the United States.

From 1990 to 2002 the "Antonio Vivaldi International Prize for Recordings of Early Italian Music" was set up with the aim of highlighting the best recordings released each year of early Italian music (from the origins to the end of the 18th century) by giving awards for works in various categories, chosen by a jury made up of Francesco Degrada, Mario Messinis, Michael Talbot, Roger-Claude Travers and Roman Vlad.

Thanks to this continuous, intense activity, in 1996 the Istituto Italiano Antonio Vivaldi was awarded the "Franco Abbiati Italian Music Critics'

Prize": "to mark the fiftieth anniversary of its creation and for its crucial contribution to the critical edition of the works of Vivaldi through research activities and significant publications." The following year, 1997, the actual fiftieth anniversary, Antonio Fanna left the helm of the Istituto Vivaldi, leaving a documentation centre endowed with a vast collection of materials, including copies of all the Vivaldi musical sources, publications, musicological articles, recordings, CDs and vinyl records. For many years now it has been considered the principal resource for Vivaldi scholars worldwide. They continue to acclaim the crucial role the Institute plays for studies in the field by ensuring the Red Priest is such a living presence on the Island of San Giorgio.

Francesco Fanna

PUBLICATIONS

CATALOGUES



Paolo Venini e la sua fornace

Edited by Marino Barovier and Carla Sonogo
Skira Editore, Milan, 2016

A protagonist of Murano glass in the 20th century, Paolo Venini (1895-1959) with his passionate activity spanning almost forty years, made a decisive contribution to the vitality of the art of glass, achieving extraordinary results soon recognised also internationally. A native of Milan and a former partner in the Cappellin Venini firm, in 1925 he founded the V.S.M. Venini & C. glassworks with Napoleone Martinuzzi and Francesco Zecchin as partners, from whom he separated in 1932. Becoming president of the company, he worked untiringly as the undisputed director and manager of the Venini firm up to his death, which occurred in 1959. In defining the catalogue of the glassworks, he also contributed as the inventor of new series of glass pieces in the mid-1930s, but in particular during the 1950s. This volume, the fruit of in-depth research based mainly on the unpublished material coming from the Venini Historical Archive, illustrates principally this aspect of his activity through a succession of some three hundred models.

For the greater part of these Paolo Venini had recourse to the traditional Murano techniques, of which he gave a refined and innovative interpretation, resulting in the Zanfirico reticello, Mosaico zanfirico and Mosaico multicolore series and the highly coloured a murrine glass pieces. The influence of Nordic design was also significant, being reinterpreted through Murano eyes. The volume also documents the contribution of the artists who worked with him intermittently between the 1930s and the 1950s, called upon by Venini himself or arriving independently because of their interest in glass and/or the quality of the work at the furnace. Two hundred and fifty glass pieces tell the story of the collaboration of the Swedish ceramic artist Tyra Lundgren, of Gio Ponti, Piero Fornasetti, the painters Eugène Berman and Riccardo Licata, but also the Americans Ken Scott and Charles Lin Tissot. To them must be added the architects, Massimo Vignelli and Tobia Scarpa, and the Norwegian designer Grete Korsmo.



Dal ritratto all'icona.

Il fascino di un'attrice attraverso la fotografia

Edited by Marianna Zannoni
Fondazione Giorgio Cini, Venice, 2016

To accompany the Duse exhibition entitled *From portrait to icon. The charm of an actress in photography*, curated by Marianna Zannoni (Fondazione Giorgio Cini, 18 March 2016 -

31 March 2017), the Institute of Theatre and Opera has published the first catalogue in a series on temporary exhibitions staged in Eleonora Duse's Room. The exhibition is dedi-

cated to the rich photographic collection in the Duse Archive, which is also a remarkable resource for reconstructing the history of actor portraits at the turn of 19th and 20th centuries. Through the selection of private portraits and pictures of Duse posing in stage costumes, the exhibition offers visitors the opportunity to explore images that contrib-

uted to making her such a celebrity and have preserved her memory to the present day. This series of exhibition catalogues follows on from a volume published in 2013 describing Duse's Room with its invaluable Archive, and the life and work of the great diva.



A Descriptive Catalogue of Sanskrit Manuscripts in the Alain Daniélou's Collection at the Giorgio Cini Foundation

Edited by Nicola Biondi

Edizioni Nota, Udine, 2017

Published in the series “Intersezioni Musicali”, promoted by the Intercultural Institute for Comparative Music Studies in collaboration with the publishers Nota (Udine), this catalogue is the initial result of the long, meticulous task of re-ordering and analysing the Daniélou Archive. The work has involved digitising the manuscripts, cataloguing the books and making a new complete inventory of the Archive. The collection of over 200 manuscripts, mainly written in Sanskrit, consists of musicological treatises from the Indian subcontinent (*Saṅgīta-śāstra*) and, more generally studies on sound, also from a philosophical and religious perspective. There is an also important section of treatises on dance, an art intimately bound to music in Indian culture. The catalogue was created to meet the need to make the archive donated by Alain Daniélou to the Fondazione Cini more visible and easier to consult for the scholarly community.

It was Daniélou himself who gathered and commissioned the copying of these manuscripts during his years spent in India. The project that he and his Indian collaborators began in the 1940s for the Music College at the Banaras Hindu University involved the painstaking study and exegesis of the texts, left incomplete, however.

The publication of the catalogue is thus also meant to encourage the continuation of this work, by enabling researchers to explore the content of the Archive and study the Indian sources preserved in the Foundation. The particular merit of the collection not only concerns the originality of the materials (copies rewritten by hand or typed, and in some cases no longer found even in India) but also the internal logic of the entire collection, which reflects Daniélou's musical, but also philosophical and religious interests.

ESSAYS



Illusione scenica e pratica teatrale. Atti del Convegno Internazionale di studi in onore di Elena Povoledo

Edited by Maria Ida Biggi

Le Lettere, Florence, 2016

This book contains the proceedings from an international conference organised in honour of Elena Povoledo, held at the Fondazione Giorgio Cini on 16 and 17 November 2015. Thanks to papers by international lecturers and experts, the he Institute of Theatre and Opera has commemorated this scholar who pioneered studies on the relations between the figurative arts and theatre, in research fields ranging from the history of theatre to

stage design and theatre iconography.

An internationally renowned scholar, Elena Povoledo was one of the best loved teachers at the Accademia d'Arte Drammatica "Silvio D'Amico", Rome, chief editor and illustrations editor of the *Enciclopedia dello Spettacolo*, and an authoritative collaborator with the Fondazione Giorgio Cini for its exhibitions on theatre.



Quaderni del Vetro Series:

1. *Dino Martens*

2. *Ginny Ruffner, Peter Shire and Emmanuel Babled*

3. *Vinicio Vianello*

Edited by Luca Massimo Barbero

lineadacqua Edizioni, Venice, 2016

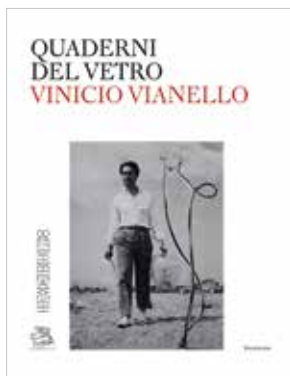
The "Quaderni del Vetro" series was launched as a way of branding the publication of new, concise monographs conceived as handy reference books bringing together and diffusing critical biographical works dedicated to the Glass Archive in the Glass Study Centre. Housed in the Fondazione Giorgio Cini Institute of Art History, the Centre was founded in 2012 by the Foundation itself and Pentagram Stiftung.

The Glass Archive is a research resource preserving precious historic documents, and the Study Centre within the Institute of Art History is committed to constant, wide-ranging inquiries into all the decorative arts through highly diversified programmes and disci-

plines. The idea behind this new series was thus based on an awareness of the importance of studying and showcasing Venetian glassmaking in the context of the history of modern and contemporary arts, as has been widely demonstrated by the exhibitions held so far in the *Stanze del Vetro*. The Glass Study Centre preserves drawings, designs, albums, production catalogues, final designs and miscellaneous documents for a period spanning from the early 20th century to the 1990s; indeed, it is so rich that it is tantamount to a General Archive of Venetian Glass.

Each book in the series has a concise biographical essay accompanied by a careful selection of previously unpublished illustra-





tions documenting the surprising creative power of leading figures in the world of glass, as already demonstrated by the first three volumes with texts by Marc Heiremans on Dino Martens, Rosa Barovier Mentasti on Ginny Ruffner, Peter Shire and Emmanuel Babled, and Luca Massimo Barbero on Vinicio Vianello. The “Quaderni del Vetro” is thus a series of handy introductory illustrative works addressed to anyone – including a young and international readership – wishing to explore the depth and feel of the archives which so

amply document the remarkable activity of the Venice glassmaking world. Moreover, the series is also meant to be a contribution to research, knowledge and the training of the increasingly large number of enthusiastic new glass scholars to work alongside the acknowledged, enlightened researchers who have already outlined this initial, seminal picture of sources and documents.

MUSIC AND CRITICAL EDITIONS OF MUSIC



Antonio Vivaldi *VI Concerti a cinque strumenti, Op. 6*

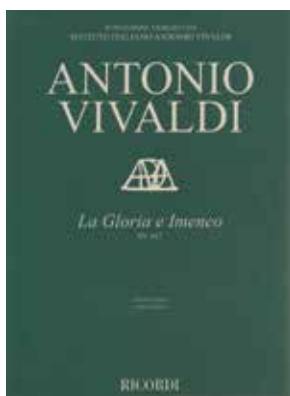
Edited by Alessandro Borin

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2016

The *VI Concerti à Cinque Stromenti* constituting Antonio Vivaldi’s Op. 6 were published in Amsterdam by Jeanne Roger in 1719. Certain clues, such as the absence of a descriptive title and a letter of dedication, suggest that the edition was published without the supervision or even the explicit agreement of the author. The fact that only two individual concertos from Op. 6 circulated independently in manuscript form (the second and the sixth) seems, however, to exclude the possibility that the publisher conceived and assembled the collection autonomously by resorting to the free musical marketplace. She probably used six works out of a collection of twelve received directly from the composer, or alternatively, seeing that the individually preserved concertos circulated

only in Germany, she may have used as her copy text a manuscript of Vivaldi concertos sold to a German patron that had found its way by an unknown route to Amsterdam. Taken as a whole, these six seemingly unpretentious works mark a decisive step forward from the first two collections of Vivaldi that had appeared in print, both on account of a more precise definition and handling of form and also in respect of the consolidation of the emancipation of the solo instrument from its orchestral partners. This critical edition, based on the original edition of 1719, additionally takes into consideration the independent manuscript sources preserved in the SLUB in Dresden and in the Gräflich von Schönbornsche Musikbibliothek in Wiesentheid.



Antonio Vivaldi *La Gloria e Imeneo, RV 687*

Critical edition by Alessandro Borin

“Edizione critica delle Opere di Antonio Vivaldi”

Ricordi, Milan, 2016

La Gloria e Imeneo, RV 687, belongs to Antonio Vivaldi’s so-called “French serenades”, a group of works composed and performed between the mid-1710s and the late 1720s in order to celebrate events, either recurrent or topical, related to the kingdom of France and its diplomatic representatives resident in Italy. The work was commissioned from Vivaldi by the French ambassador to Venice, Jacques-Vincent Languet, Count of Gergy, for the occasion of the wedding of Louis XV to the Polish princess Maria Leszczyńska, and it was performed during a *festa* organized in the embassy garden on the evening of 12 Sep-

tember 1725. Based on the autograph score held by the Biblioteca Nazionale Universitaria, Turin, this critical edition, preceded by an Introduction that reconstructs the circumstances of the serenata’s first performance, describes the state of the sources and analyses its musical content. The score comprises a Critical Commentary, which records all the variants in relation to the main source and the collated secondary ones, and a diplomatic-cum-interpretative edition of the poetic text of the serenata derived – in the absence of a printed libretto – from the words underneath the notes in the autograph score.

PERIODICALS



Saggi e Memorie di storia dell’arte 39 (2015)

Edited by Istituto di Storia dell’Arte

Martina Lorenzoni, *Federico Zuccari e il Breviario Grimani*

Renzo Mangili, *Il bestiario di Giambologna apre all’orango*

Alice Martignon, *Michelangelo Guggenheim e le arti decorative*

Gianluca Kannès, *Augusto Felici: uno scultore italiano alla corte di Sayajirao III, gaekwad di Baroda*

Paolo Bolpagni, *Hermann Struck (1876-1944). Vita, opere e contatti con l’Italia di un incisore e litografo ebreo-tedesco*

Cristina Beltrami, *Giacomo Cappellin: gli anni parigini*

Luca Pietro Nicoletti, *Il primo Adami*

Arte Figurativa e Arte astratta 1954-2014

Enrico Crispolti, *L’opzione formale nel convegno del 1954*

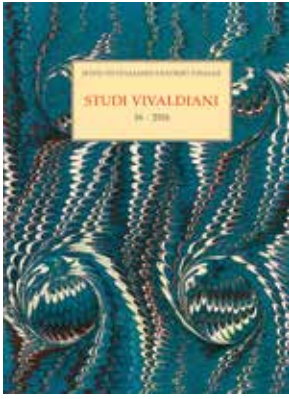
Flavio Fergonzi, *Una guerra di parole. La lingua dell’arte contemporanea nell’Italia del dopoguerra*

Luca Massimo Barbero, *Da Venezia 1954: il convegno, la Biennale*

Sileno Salvagnini, *Astrazione e figurazione in Italia attraverso gli archivi di Guglielmo Achille Cavellini e Giuseppe Marchiori*

Paolo Rusconi, *A metà cammino. Renato Birilli tra figurazione e astrazione*

Stephen Petersen, *The Dynamics of "Space" in Postwar Art: "Le Groupe espace" and "Arte Spaziale"*



Studi vivaldiani 16

Annual Journal of the Istituto Italiano Antonio Vivaldi

Fondazione Giorgio Cini, Venice, 2016

Contents:

Margherita Gianola, *La più antica firma autografa di Vivaldi. L'adolescente Antonio e la sua famiglia attraverso la lettura della 'Commissaria Temporini'*

Aurelia Ambrosiano, *I Vivaldi: una Famiglia di sonadori, barbieri e banditi*

Michael Talbot, *Migrations of a Cuckoo and nightingale: Vivaldi's Concerto RV 335 and a Reconsideration of RV 335a and RV Anh. 14*

Federico Maria Sardelli, *La misteriosa mano di Franz Anton Hornneck ossia, perché RV 402, 416 e 420 non sono lavori giovanili*

Diana Bichmann, *Antonio Marchi und Antonio Vivaldi im Dienst des venezianischen Publikums.*

Die Fassungen der Costanza trionfante degl'amori e degl'odii und ihr zeitpolitischer Kontext

Miscellany, compiled by Michael Talbot

Aggiornamenti del catalogo vivaldiano, a cura di Federico Maria Sardelli

Discographie Vivaldi 2015-2016, aux soins de Roger-Claude Travers



CONTACTS

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Pentagram Stiftung
Rolex Institute



COVER Alighiero Boetti, *Map* (detail), 1989-94
Courtesy Tornabuoni Art